

September 27, 1951

Mr. Allan McNab, Director
University of Miami
Coral Gables 46, Florida

Dear Mr. McNab:

Thank you for sending me the press
notices. I am very much impressed with
the terrific job you are doing. More
power to you.

Sincerely,

BOH:ek

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Benjamin Sonnenberg
September 28, 1931

Mr. Benjamin Sonnenberg
247 Park Avenue
New York, N. Y.

Dear Ben:

Carrying on from where we left off (in our conversation), I am explaining officially the plan in which I am trying to improve the method of distinction. As I mentioned, the current method of selling art on the consignment basis is as outmoded as the Yankee Peddler Wagon. It took us a long time to realize that the system was faulty and to conceive a plan to correct it.

True, under this system the Downtown Gallery -- during the quarter of a century of its existence -- has not only survived a major depression, a world war, and the many fluctuations in aesthetic fashion, but has also managed to select, promote and establish artists who are among the leaders today. The gallery has sold American paintings and sculpture to museums, university galleries, discriminating collectors and public, amounting to several million dollars. But, with all this apparent success, neither the gallery nor the artists have enjoyed a consistent sense of security. Our overhead always exceeded our commission and we have been obliged to fill in the gap with discoveries in the 19th century field like Barnett and American Folk Art. By the same token, artists could never relax in the thought that their incomes would increase in ratio with the rising cost of living and production expenses. Thus, the accepted consignment system did not and cannot supply the actual or psychological security so essential for a creative artist, nor can this country attain the peak of its cultural wealth now recognized as a definite potential.

And so -- on November 6th -- we are launching our plan which should in time become the accepted standard for all the galleries and which should make a work of art as desirable as Pepsi-Cola.

On November 6th -- the exact date of our initial opening exhibition in 1936 -- we are inaugurating The Ground Floor Gallery. The name has both the obvious connotations. A specially designed room on the ground floor will be devoted to ten new "discoveries" chosen from the thousands of unknown artists who have submitted their work in the hope of a gallery connection and as many others seen in my trips through the country.

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September 7, 1951

POW
Mr. Anthony Eterovich
3212 Louisiana Avenue
Cleveland 9, Ohio

Dear Mr. Eterovich:

I have just returned from my two months vacation and found your letter.

I too enjoyed our meeting and hope that, whenever you are in New York, you will come in to pay me a visit.

We have put your name on our permanent mailing list, and in the future you will receive our catalogs and whatever announcements we may have.

Sincerely yours,

EGH:dok

UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

ART GALLERY

ALLAN McNAB, Director

September 13, 1951

Mrs. Edith Halpert,
Director,
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

May I thank you for your promptness in sending the
Marins. They arrived safely but for one exception. The
glass on your painting, Ramapo River, was cracked in the
left hand corner. This appears to be an old crack, as
Budworth had carefully taped it up.

Enclosed are three copies of our press release. I
shall send you all of our material, catalogues, invitations,
and notices, as soon as they are prepared.

Our Exhibition is shaping up wonderfully and I hope
some nice person will come along and give us one of the
paintings for our permanent collection.

Again, my thanks to you and Mr. Charles Alan for
your help.

Sincerely,

Allan McNab
Allan McNab,
Director.

AMcN: apa
Enclosure

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25 September 1931

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Miss Bertha von Moschaisker, Director
The Print Club
1614 Latimer Street
Philadelphia 3

Dear Miss von Moschaisker:

Mr. Shahn made 97 prints of Silent Music. I imagine that there are still about 50 available. How many do you think you can use? We could send you 20, if you think it worthwhile. Or better still, why don't you merely take five, and take orders for the rest. Then, at the end of the exhibition we can send as many as you need to deliver. Whichever you wish is agreeable to us.

I believe that the Museum of Modern Art, 11 West 53 Street, New York 19, is publishing A Partisan in a Pear Tree. I would suggest that you communicate with Mr. Monroe Wheeler, Director of Publications, in order to obtain copies.

Sincerely yours,

Charles Alan
Associate Director

P. S. Would you please send an invitation to the opening to Dr. and Michael Watter, 1924 Rittenhouse Square, Philadelphia?

H O L A B I R D E R O O T & B U R G E E
A S S O C I A T E S
A R C H I T E C T S E N G I N E E R S C O N S U L T A N T S

September 18, 1951

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York

Dear Miss Halpert:

Within a few days I hope to have news for you on the paintings you helped me select for consideration by The Northern Trust Company. I am particularly hopeful that the officers of the bank will like Sheeler's Windows, which seems to me an excellent choice for the downstairs lobby.

In the meantime, I want to tell you how much my wife and I appreciated your generous hospitality.

Sincerely,

Thomas M. Folds
Thomas M. Folds
for Holabird & Root & Burgee

TMF:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

-2-

September 28, 1951

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas

Dear Stanley:

Although I explained the idea to Betty, I am outlining below the plan in which I am trying to invigilate ten men of distinction. This plan is the result of a realistic analysis which convinced us that the current consignment-commission system is outdated in this era of modern merchandising.

True, under this system The Downtown Gallery -- during the quarter of a century of its existence -- has not only survived a major depression, a world war, and the many fluctuations in aesthetic fashion, but has also managed to select, promote and establish artists who are among the leaders today. The gallery has sold American paintings and sculpture to museums, university galleries, discriminating collectors and public, amounting to several million dollars. But, with all this apparent success, neither the gallery nor the artists have enjoyed a consistent sense of security. Our overhead always exceeded our commission and we have been obliged to fill in the gap with discoveries in the 19th century field like Harnett and American Folk Art. By the same token, artists could never relax in the thought that their incomes would increase in ratio with the rising cost of living and production expenses. Thus, the accepted consignment system did not and cannot supply the actual or psychological security so essential for a creative artist; nor can this country attain the peak of its cultural wealth now recognized as a definite potential.

And so, on November 6th, we hope that a new direction will be established and that you will be among those who will foster it.

On November 6th -- the exact date of our initial opening exhibition in 1926 -- we are inaugurating The Ground Floor Gallery. The name has both the obvious connotations. A specially designed room on the ground floor will be devoted to ten new "discoveries" chosen from the thousands of unknown artists who have submitted their work in the hope of a gallery connection, and as many others seen in my trips through the country.

Instead of taking their work on the usual consignment basis, we have actually purchased a number of paintings from each and shall continue to do so with a specific guarantee. In so doing, the gallery is demonstrating its faith not only by contributing the large overhead, but also, what is "new", by making an actual investment in speculative pictures. These will be priced so low that the public may speculate also.

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PAUL J. SACHS
CAMBRIDGE, MASSACHUSETTS

Sept 27/51

Dear Mrs. Halpert

Thank you for your letter of
the 21st Sept. I await the photographs
of the Stuart Davis with pleasure.

I appreciate the reduction of your
price on the drawing to \$175 - which helps
me, if I may have time to pay. I'll
whisper my answer when we meet at
the Harolick opening, but please do not
talk about the matter in the presence
of my indulgent wife, for I have "sworn
off" making acquisitions, with a fine
of 17 to look after. We shall see!
I bring only for the Fogg, when I do "slip" & so

AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

COPY

September 10, 1951

Mr. E. J. Hanlon
Firestone Park Insurance Co.
Firestone Bank Building
Akron, Ohio

Dear Mr. Hanlon:

Mrs. Edith Halpert, Director of the Downtown Gallery informs me by letter today that she is still awaiting action in the matter of damages to sculpture owned by her gallery. This damage occurred while the works were en route from Washington for exhibition here. I am very much disturbed to find that this matter is still unresolved, in spite of the many assurances that have been given us. May I call your attention to the following:

When I was in New York early in June I learned at the gallery that they had no report on the progress of their claim at that time. On my return we called your office and were assured that an accounting would be rendered promptly to Mrs. Halpert. We were requested to write Mr. E. H. Wuchter of the Western Adjustment and Inspection Co., which we did on June 7. A copy of the letter written to him is enclosed. Now three more months have gone by and as far as I can see, nothing whatsoever has been done. This seems to me to be an impossible situation. It is extremely embarrassing to this organization and prejudicial to its reputation that matters of business should be handled in this way. I feel that a full and detailed account of the status of this adjustment is due us and the Downtown Gallery without further delay. I trust I shall hear from you that the necessary steps have been taken to bring this matter to a satisfactory conclusion.

Yours sincerely,

Director

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THE CLEVELAND MUSEUM OF ART
CLEVELAND 6, OHIO, U.S.A.
UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

September 29 1951

CABLE ADDRESS: MUSART CLEVELAND

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22 N.Y.

My dear Mrs. Halpert:

In Mr. Milliken's absence, I am acknowledging your letter of September 27th which will be brought to his attention when he returns to the Museum late in October.

Very sincerely yours

Louise G. Schroeder
Secretary to the Director

THE ARTS CLUB OF CHICAGO

109 EAST ONTARIO STREET

TELEPHONE SUPERIOR 7-3997
CABLE ADDRESS "ARTCLUB"

September 17, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Referring to your letter of September 11 addressed to Mr. Stanley Gettle, you list "Epoch" (drawing) as loaned through the courtesy of your gallery, and according to the Checking Slip No. 3637 you have listed "Bicycle Act". Would you please give us the correct name for this painting.

Also, we would appreciate very much your letting us know the medium of the pictures for our catalogue, and also the dates of the same.

We are listing insurance values as two-thirds of the prices quoted in the list.

We would appreciate having this information by airmail inasmuch as time is running short.

Thanking you for your many courtesies, I am

Yours very truly,

Margaret Benette
Assistant Secretary

MB

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Mr. Benjamin Sonnenberg

-2-

Instead of taking their work on the usual consignment basis, we have actually purchased a number of paintings from each and shall continue to do so with a specific guarantee. In so doing, the gallery is demonstrating its faith not only by contributing the large overhead, but also, what is "news", by making an actual investment in speculative pictures. These will be priced so low that the public may speculate also.

We hope, we believe, that our concrete faith will give these brilliant young artists the true security which will enable them to realize their talents to the fullest degree and will eventually result in a valuable contribution to American art.

With an ulterior motive in mind, I have carefully chosen my ten men, and you are my one and only choice in New York. Will you speculate One thousand Dollars to be spent in The Ground Floor Gallery during the season? The ten participants will be privileged to make their selection, or part of it (from the wide variety of individual expression represented) before the public opening. Otherwise, I am offering you nothing but the fun of adventure, the keep pleasure of betting on the next generation, and of helping create a greater American art. You may send the check at your leisure. All we want now is a letter stating your affirmation of faith.

Sincerely yours

EGHla

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21 September 1951

United States Custom Service
Entry Division, Custom House
Bowling Green
New York City

Gentlemen:

The bearer is Mr. John O. Marin, Jr., employed by The Downtown Gallery at the above address. He is authorized to receive the painting shipped by Mr. John Denman, NWA APO 226, c/o PM San Francisco. Said painting is being returned to the United States for restoration. The painting is a product of the USA, is the property of Mr. Denman, and is not for sale.

Please deliver the painting to Mr. Marin.

Very truly yours,

Charles Alan
Associate Director

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September 27, 1951

Miss Frances Lichten
1709 Sanson Street
Philadelphia, Pa.

Dear Miss Lichten:

No doubt by this time you have received the original pamphlet you sent me. The more I read his literary efforts, the more intrigued I am with Mr. Shoemaker. If I can possibly find the time I certainly shall get in touch with him to arrange to meet him in person.

Recently a great museum person internationally known and who has written a number of scholarly books made the observation that he had spent most of his life writing books for himself and a few scholars, that in effect a large portion of the art literature is very private in character. Mr. Shoemaker certainly takes art out of that category.

Again, I want to thank you for sending me all the material. It is extremely helpful to me.

When you come to New York I do hope you will pay me a visit. We should get to know each other better.

Sincerely yours,

EGH:ek

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cc: Mr. Nelson A. Rockefeller

Mrs. Edith G. Halpert

EUGENIO MENDOZA
Apartado No. 332
Caracas, Venezuela

September 10, 1951

Dear Miss Miller:

I acknowledge receipt of your favor of August 16th ult. relative to the réplica of the portrait of the Libertador Simón Bolívar, by Arturo Michelena.

I had not replied previously because I have been traveling through the interior of Venezuela since my return from the United States.

I highly appreciate your cooperation in this matter that the Venezuelan Ambassador to the United States and members of his staff, are so much interested and I am writing to Dr. Araujo giving him all the information and details you sent me and as soon as I hear from him I shall gladly contact you again in accordance with his decision.

I want to take this opportunity to express my best wishes for your personal welfare and remain,

Cordially yours,

/s/ E Mendoza

Eugenio Mendoza

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September 28, 1951

Mr. Henry Dreyfus
969 San Pasqual Street
Pasadena 5, California

Dear Henry:

Before I explain more fully the plan we discussed, I want to express my deep appreciation of your attitude toward American art, the artists and the gallery. Your immediate response gave me the confidence to go on with the idea, and I am truly grateful to you. As I mentioned, a careful analysis convinced me that the consignment-commission system current today is outdated in this era of modern merchandising.

True, under this system The Downtown Gallery -- during the quarter of a century of its existence -- has not only survived a major depression, a world war, and the many fluctuations in aesthetic fashion, but has also managed to select, promote and establish artists who are among the leaders today. The gallery has sold American paintings and sculpture to museums, university galleries, discriminating collectors and public, amounting to several million dollars. But, with all this apparent success, neither the gallery nor the artists have enjoyed a consistent sense of security. Our overhead always exceeded our commission and we have been obliged to fill in the gap with discoveries in the 19th century field like Harnett and American Folk Art. By the same token, artists could never relax in the thought that their incomes would increase in ratio with the rising cost of living and production expense. Thus, the accepted consignment system did not and cannot supply the actual or psychological security so essential for creative artists, nor can this country attain the peak of its cultural wealth now recognized as a definite potential.

And so, on November 6th, we hope that a new direction will be established and that you will be among those who will foster it.

On November 6th -- the exact date of our initial opening exhibition in 1926 -- we are inaugurating The Ground Floor Gallery. The name has both the obvious connotations. A specially designed room on the ground floor will be devoted to ten new "Discoveries" chosen from the thousands of unknown artists who have submitted their work in the hope of a gallery connection and as many others seen in my trips through the country.

Instead of taking their work on the usual consignment basis, we have actually purchased a number of paintings from each and shall continue to do so with a specific guarantee. In so doing, the gallery is demonstrating its faith not only by contributing the large overhead but also, what is "new", by making an actual investment in speculative pictures. These will be priced so low that the public may speculate also.

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September 21, 1951

Dr. Paul Sachs
Fogg Art Museum
Cambridge, Massachusetts

Dear Dr. Sachs:

We have just arranged with our photographer, Oliver Baker, to photograph the Stuart Davis and send you the two glossy prints you requested. Naturally we are sorry that you are not acquiring the Stuart Davis drawing. It always means so much to the artist to be represented in your collection, indicating your appreciation of his work. Needless to say they think a great deal of your opinion and approbation. As a matter of fact we would even consider reducing the price to \$175 on our own, if that would tempt you -- but don't let me embarrass you into an affirmative decision.

Incidentally, you mentioned that you liked the Sheeler "Totems in Steel" in our exhibition better than the one that you purchased some years ago. If you would like to make the exchange, we shall be very glad to send you the "Totems in Steel" as a substitute without any monies involved. Think about it and let me know.

It is always a great pleasure to see you. Perhaps I shall get a glimpse of you at the Karolik opening next Tuesday.

Sincerely yours

EVHla

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September 27, 1951

Dear Alfred:

We are about to open our Twenty-Sixth annual exhibition, and with this event comes the concrete realization that The Downtown Gallery has been in existence for a quarter of a century.

In this realization, I have indulged in a review of the past, all the serious crises. It seems extraordinary to me that the gallery managed to survive a major depression, a world war, the State Department fiasco, and the constantly fluctuating emphases on aesthetic directions. In analyzing realistically how this was made possible, I am aware that I owe a great deal to you. In the final analysis, the support of museums through exhibitions, catalogues, and especially purchases have unquestionably provided the impetus for the consistent development of our artists. Your retrospective shows and acquisitions have spurred them on to greater effort and to their present position in the art world.

For all this I am grateful to you, and the artists who have contributed and have shared in our modest success, join me in saying "thank you".

Sincerely yours,

Mr. Alfred Barr, Jr.
Museum of Modern Art
11 West 53 Street
New York, N.Y.

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September 15, 1951

Mrs. R. Olds
131 East 60 Street
New York, N. Y.

Dear Mrs. Olds:

I did not get back to New York until shortly after Labor Day and made a number of unsuccessful attempts to reach you or Mamie. Finally this week I was advised that your number had been changed but could get no information about the new number.

I should very much like to come up to see Mr. Mase's work and would appreciate it if you would give me a ring so that we can make a specific appointment.

Sincerely yours

RMH:la

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 50 years after the date of sale.

a loan was needed to cover living-expenses, and to enable the artist to continue his work. Your Committee was aware, however, that there was no question of dire emergency, and that there has been criticism of the ease with which loans have been secured. The Committee hopes that qualifications for loans will be freely discussed at the meeting. As the Fund is the property of all the gallery-artists it is essential that next year's committee be given approximate criteria for granting loans.

As the outgoing sums were not large during this first year, it was decided to charge no interest. In order that the Fund will not suffer from use, your Chairman suggests charging any borrower the current Savings' Bank rate of interest (now ~~2 1/4~~ 3%), which is certainly lower than would be elsewhere obtainable.

The present Committee agreed to limit loans to a \$500 top, and one year as the maximum limit set for repayment. It has been suggested that a 6-month limit might be preferable. A fixed policy on the type of security desired should also be discussed; the depositing of post-dated checks in the gallery-safe at the

September 7, 1951

Mr. Stacy Holmes
Public Relations Director
Wm. Filene's Sons Company
Boston 1, Massachusetts

Dear Mr. Holmes:

Now that I'm back in the 20th century, I'm dropping the whole Yankee Peddler business. No doubt by this time the wagon has been sold, and I shall have to do my trading via a more modern conveyance, and shall revert to the modern art of the Downtown Gallery.

When you visit New York -- if you can tear yourself away from Boston -- do come in. I'm full of ideas for your centennial and can help you build up a dead file for the future. In any event, it will be swell to meet you.

Sincerely yours,

EGH:lok

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September 28, 1931

We hope, we believe, that our concrete faith will give these brilliant young artists the true security which will enable them to realize their talents to the fullest degree and will eventually result in a valuable contribution to American art.

With an ulterior motive in mind, I have carefully chosen only ten astute collectors in ten States of the Union, to join me in this experiment. (You are my choice in Texas). Will you speculate the thousand dollars to be spent during the season in the Ground Floor Gallery? The ten participants will be privileged to make their selection or part of it from the wide variety of individual expressions before the public opening. Otherwise, I am offering you nothing but fun of adventure, the keep pleasure of letting on the next generation and of helping create a greater American art. You may send the check at your leisure. All we want now is a letter stating your affirmation of faith.

Sincerely yours,
 The gallery has exhibited American paintings and sculptures to museums, university galleries, discriminating collectors and public, amounting to several million dollars. But, with all this experience, neither the gallery nor the artists have enjoyed a consistent source of security. Our overhead always exceeded our commission and we have been obliged to fill in the gap with donations in the 1920s. century field like Harriet and American Folk Art. By the same token, artists could never relax in the thought that their incomes would increase in ratio with the rising cost of living and production expenses. Thus, the accepted consignment system did not and cannot supply the actual or psychological security so essential for a creative artist, nor can this country attain the peak of its cultural wealth now recognized as a definite potential.

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HEIDI AND RALPH PUTZKER
2637A TWENTY-FIRST STREET
SAN FRANCISCO 10, CALIFORNIA

September 12, 1951
The Downtown Gallery
New York City, N.Y.

Dear Sirs -

I read in the September
issue of the Glamour magazine
about the copy of Ben Shahn's
serigraph obtainable for \$18.00.

Do you have any catalogue
copy or a little print that
could be seen. I am very
anxious to purchase one.

Thank you kindly.

Sincerely,

Heidi Putzker

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POPULAR PUBLICATIONS, INC.

205 EAST 42ND STREET

NEW YORK, N. Y.

September 24, 1951

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

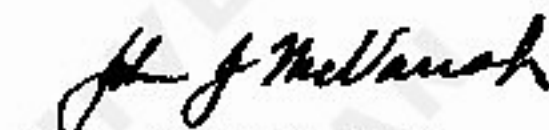
Dear Mrs. Halpert:

We wrote to the Downtown Gallery on July 26th relative to paintings purchased for our account by Mr. Harold S. Goldsmith, and were advised in a letter dated July 31st that the matter would receive your attention on your return to the office shortly after Labor Day.

We would appreciate a reply to our letter as soon as convenient.

Sincerely yours,

POPULAR PUBLICATIONS, INC.
By



John J. McVarish
Treasurer

JJM/sc

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September 17, 1951

Mr. Allan McNab, Director
Art Gallery
University of Miami
Coral Gables (University Branch)
Florida

Dear Mr. McNab:

I am glad that your Exhibition is coming along so well, and we hope that it will be a great success for your sake and the artist's. The release was excellent.

I have a strong feeling that if you become very enthusiastic about one of the paintings, our friend Max might come across.

It was so nice meeting you, and I hope I shall have the pleasure of seeing you again soon.

Sincerely,

EH:eJ

R & G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE



ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

My report back to my committee will be mild, so that we can proceed to locate some other attractive one-man show for the same period that I requested the Marin's from you. We will be busy about this for another six weeks, I should think, and you will have time to reconsider, should you and John Marin give yourselves a chance to do so.

In the meantime, you might want to write to Lawrence Hassee, at Kent Plastics, whom you know. He is more likely than anyone else I know here to be interested in acquiring a Marin, and as he is also on the committee concerned in this exhibition, you can bare your breast to him. His interest is vigorous enough that you may succeed in obtaining your guarantee from him - though the prospect of spending \$1000 a year from now may shock him out of his wits. As your letter did me.

The date is still May 7 till June 7, or somewhere in between.

Best regards, as always,

Bill Gumberts
Bill Gumberts

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September sixth,
1 9 5 1

Miss Frances Lichten,
1709 Sanson Street,
Philadelphia, Pa.

Dear Miss Lichten:

I cannot tell you how grateful I am to you for sending me Col. Shoemaker's treatise. It is a gem. Do you know whether the article has been published? If not, it seems like wonderful material for the New Yorker. Incidentally, who is Col. Shoemaker and would it be possible to meet him at any time? How authentic are his statements? Is he a scholar or a reminiscer? My curiosity is greatly aroused.

No, I have not bought any merry-go-round figures for at least fifteen years and, frankly, have never been interested. My interest at this time is based entirely on a catalogue I am preparing for a collection which includes a large carrousel - reputedly the one used at the Centennial. Based on the data that you have been good enough to furnish, I am beginning to doubt the original statement that this specific carrousel was used at the Centennial, particularly since you could find nothing in the maps. Thus, I will not make any definitive statement about the carrousel as I am very eager to keep the facts absolutely authentic. Actually it is not esthetically important but such data always adds romantic interest to an object.

Unless you have some objections, I shall make a copy of the Shoemaker article before returning it to you. It is one of the most fascinating documents with the most unique literary style I have encountered for years.

Again I want to thank you for being so generous with your time and information.

Sincerely yours,

egh-k.

AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

September 24, 1951

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

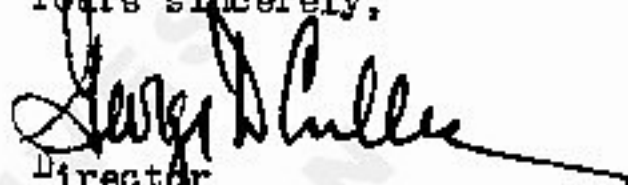
Dear Mrs. Halpert:

Thanks very much for your letter of September 1. I hope you know that I feel quite as you do about sales for contemporary artists--both local and national. If I can get over the hump with the present scheme I will certainly want to go further, and in very much the way you have suggested. However, in our situation here I believe I have to start with the local problem. When we have had a little experience with the plan at this phase, I will want to talk with you about ideas for increasing its scope.

Now on another matter. I finally was able to have lunch with the elusive Mr. Hanlon, our local insurance broker, and with the adjuster who has been working here on the problem of the adjustment of your claim. Both were extremely apologetic about the fact that you have not received reports on the progress of the claim, and assured me that the New York office has been told most strongly to give you an immediate report. If you do not hear within the week, drop me a line and I will have the adjuster call New York.

I gather that the matter has settled down to a squabble between our insurers and the Allied Van Lines, who carried the objects from the Corcoran to Akron. I have always been sorry that Corcoran sent the things uncased in a van, feeling that, quite apart from other considerations, crating makes possible the recovery of the pieces, if anything is broken off. I am most unhappy that the damage occurred in connection with the exhibition here, and I will keep a running check on the matter until I have been assured that it is resolved.

Yours sincerely,


Director

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UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

September 13, 1961

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

May we have a photograph of William Zorach's MAINE LANDSCAPE? The publicity plans of the Nebraska Art Association include a special feature story in the local newspaper which will emphasize 'recognizability' in contemporary painting. Zorach seems suitable as an illustration of same. If a photo is available may we ask that it be mailed to us via air mail?

Sincerely,

Norman A. Geske
Norman A. Geske
Assistant Director



DEPARTMENT OF ART
CARNEGIE HALL

UNIVERSITY OF MAINE
ORONO, MAINE

September 25, 1951

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

My dear Mrs. Halpert:

A subject which we discussed in December of last year (and which we had to discontinue discussions because we were not able to afford the expressage) regarding the possibilities of obtaining a Marin show comes to a head at this time again. Only, now, I am interested specifically in learning about the availability of a Marin for our collection.

The University of Maine Art Department has recently been given a sum of money from which the donor hopes we may acquire a Marin, a watercolor, for the University of Maine's growing art collection.

Would you please see that I have a list of available Marins, prices, photographs etc. from which we might be able to make a selection and discuss the matter with our donor.

I had hoped to see Marin himself this past summer but on all three visits to Cape Split he was not available. I know Marin himself would be very eager to do something very right for us, especially in view of the honorary Doctorate of Fine Arts degree which the university granted him in the summer of 1950. It is impossible, as you must know, to reach Marin by mail so I have taken it on myself to contact you. You may, if you like, discuss this matter with Marin before quoting us prices and before suggesting pictures on approval.

I shall be awaiting your reply.

Very cordially yours,

VINCENT A. HARTGEN
head, department of art

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

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JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

September 18, 1951

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

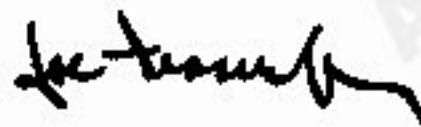
You have perhaps heard that due to unavoidable circumstances The Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club are forced to forego, this autumn, their comprehensive, annual, international water color exhibition. In its stead a small, invited group of water colors will be shown in the Academy's gallery F from October 28th through December 2nd, these paintings to be selected from a group of artists of Philadelphia and New York recommended by the following committee, Morris Blackburn, Charles Burchfield, W. Emerton Heitland, Henry C. Pitz, and Ogden M. Pleissner, in collaboration with the President of the Philadelphia Water Color Club and the Director of The Pennsylvania Academy of the Fine Arts.

Four of your artists are in that list and they have had personal letters of invitation. They are Yasuo Kuniyoshi, Jack Levine, John Marin, and Ben Shahn. They will probably all answer our letters and write to you. We are inviting one piece from each, and we do want that to be one of the very best and latest. I am sure you will be willing to help us in this project.

I write to tell you that we plan to collect the pictures by our station wagon in the New York City area on Wednesday, October 10th. This will be your notification, and I trust that you will make a particular point of having the pictures ready on that day.

Many, many thanks in advance, and taking this opportunity to open the fall season by sending the most cordial greeting, I am

Yours very sincerely,



Joseph T. Fraser, Jr.
DIRECTOR

P.S. Since dictating the above I have had a letter from Lawrence H. Goodall in answer to our note directly to John Marin. Mr. Goodall advises that Marin is in Maine until November and can tell us nothing more. You would probably be making this choice anyway, so please do the best you can by us.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 17, 1951

Mr. Francis J. Quirk,
Head, Dept. of Fine Arts
Lehigh University
Bethlehem, Pennsylvania

Dear Mr. Quirk:

Thank you for your letter of September 11th.

Any time you are in New York I should be glad to spend a morning or afternoon with you, showing you a large selection of paintings from which you might choose twenty or thirty for an exhibition, and one which you might like to retain permanently in Bethlehem.

This is the procedure we follow with many institutions where the head of the Art Department has the power to purchase before the exhibition.

In any case, if you do come to New York, I should certainly enjoy meeting you personally.

Sincerely yours,

Charles Alan,
Associate Director

GA:ej

note
change of
address →

216 Beacon St.,
Boston, Mass.,
Sept. 7, 1951

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Dear Mrs. Halpert,

Mr. Herbert E. Budenz, who produces and distributes
film strips for art teachers in schools and colleges, wishes to
make a series of these strips from my book, Art and Life in
America. This means, of course, that I must secure permission
for this new use of photographs which I collected for the book.

I used Kunikoshi's Stove and Bouquet and Jacob
Lawrence's Most of the People Are Very Poor, both "Country
of the Downtown Gallery". Could I have your permission to
do so again for the filmstrips? Or if these are now in
private hands, you might be willing to pass me the names
and address of private owners, to be approached directly.

The Lawrence photograph I believe I borrowed from
you and returned to you, so I should have to ask for
it again. If you have no extra print of it, I should be
glad to use some other Lawrence painting, - anything that
you think would well represent him.

Credit lines will appear, not on the film itself, but with
the comments on each picture which I shall write in a
manual which accompanies each set of filmstrips.

With apologies for bothering you again,
I am
yours sincerely,

Olivier W. Lawrence

4 September 1931

Mr. Paul Schweikher, Co-chairman, Exhibition Committee
The Arts Club of Chicago
109 East Ontario Street
Chicago, Illinois

Dear Mr. Schweikher:

I returned from my vacation today to find your letter regarding the loan of my Shehn painting. I am sorry not to have replied more promptly. I am sorry, too, because I do not think I will be able to lend the painting at this time. Have you considered borrowing ITALIAN LANDSCAPE I from the Walker Art Center in Minneapolis? That is really a much more important painting than mine, and much better known.

Sincerely yours,

Charles Alan

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THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

September 10, 1951

Mrs. Thomas Metcalfe
Beverly Farms
Massachusetts

Dear Mrs. Metcalfe:

I am sorry to bother you, but we are trying to locate a certain Sheeler conte-crayon drawing of boats. Mrs. Halpert is under the impression that she sold this drawing to Mr. Metcalfe many years ago.

We would appreciate your letting us know whether or not you still have this drawing.

Many thanks for your cooperation.

Sincerely yours,

Charles Alan
Charles Alan
Associate Director

CA:dok

I still have the drawing.

Elizabeth P. Metcalfe

Dear Dr. Sachs: This seems to answer your question. If I can be of any further assistance to you, please do not hesitate to let me know.

Charles Alan

9/14/51

Dear Mr. Alan. Many thanks for this information. If I decide to reproduce the picture I shall be sure to contact you in person. Thanks again. Please say to Mrs. Sheeler that I have decided I cannot afford to buy the Sheeler-Boris drawing at present, but may when I (or my gallery) should say to her. Please excuse this informal reply.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MULVANE ART CENTER OF TOPEKA

suburban university • topeka • kansas • phone 5634

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Alexander Tillotson, Director

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Mrs. George T. Steebler, Jr.

Mrs. James G. Stewart

Mrs. Frederick Weidling

Mr. Don Wilkerson

September 27, 1951

Mrs. Edith Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York, New York.

Dear Mrs. Halpert:

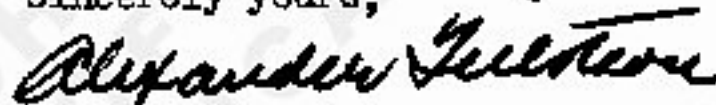
Dr. Uhr tells me he has been browbeating you. I think it was a splendid idea, and we are very appreciative of the part he has played and of your consent to send us a show.

I am enclosing a diagram of the space we have which will give some idea of what we can use. The board of directors expressed a great interest in having an exhibition of American Folk Art. However, we should like to have your suggestions concerning what you might send. I do suggest an item or two that might not exceed in price the spending habits of the community -- perhaps a drawing or two or a watercolor, etc..

We should like to have the exhibition up from January 27, 1952 to ~~March~~ ^{February} 16, if that is convenient for you.

Again, thank you very much.

Sincerely yours,



Alexander Tillotson
Director
Mulvane Art Museum

AT:mfh

Enc.

September 21, 1961

Mr. I. W. Schwarzkopf
292 Madison Avenue
New York, N. Y.

Dear Mr. Schwarzkopf:

We seem to be having some trouble with the
Commissioner of Housing and Building, and
I am now the possessor of two violations.

Naturally I wrote to Turek, and naturally
I have had no reply. Thus I am bewildered
and in need of help.

Are you planning to be up this way, and
would you give me a hand in this matter?

Sincerely yours

EGH1a

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ONE SUTTON PLACE SOUTH
NEW YORK 22, N. Y.

time the loan was negotiated, has so far proved a
simple ~~arrangement~~ and effective arrangement,

respectfully yours

George L. K. Morris

George L. K. Morris,

Chairman, ~~the~~ Downtown Gallery Welfare Fund,
1951-2

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THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE 18, MARYLAND

September 29, 1951

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, New York

Dear Mrs. Halpert:

Your most generous letter regarding the part that American Museums have played in furthering the progress of American art impressed me deeply.

Our part in this progress has been all too small but I can assure you that we are working hard to enlarge it.

Having been in Europe this summer, I am well aware of the shift in the art center from Paris to New York and feel strongly that our artists are destined to be the world leaders, more than ever before.

I send you my heartiest congratulations on your anniversary and my sincere compliments for your major accomplishments to date.

With most cordial greetings,

As ever,

Adelyn D. Breeskin
Adelyn D. Breeskin
Director

ADB:dlb

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September 11, 1951

Mr. Oliver W. Larkin
216 Beacon Street
Boston, Massachusetts

Dear Mr. Larkin:

You may indeed have our permission to use, for the film strip, the pictures mentioned in your letter. The Kuniyoshi "Stove and Bouquet" is still courtesy of the Downtown Gallery, and the Jacob Lawrence painting, "Most of the People Were Very Poor," belongs to the architect Pietro Belluschi of Portland, Oregon. He may be reached through the Museum.

We do not seem to have another photograph of the Lawrence painting on hand, and the photographer who worked for us at that time is hard to get. Thus, I am sending you, under separate cover, a photograph of a more recent painting entitled "Sedation," owned by the Museum of Modern Art.

Sincerely yours,

WGH:dok

24 September 1951

Mrs. E. Powis Jones
Suffern
New York

Dear Mrs. Jones:

Would you let me know the last - but very last - possible moment that paintings may be delivered for the Art Lending Service? As you know I sent the Shahn TRIPLE FLAVOR III and the Spencer ABOVE THE EXCAVATION to an exhibition at a Mid-Western institution. While I will withdraw these paintings for you, I hate to do so before it is imperative. I worked for so long with this institution, finally persuading them to set up a tiny purchase fund - I have a soft place in my heart for them, to say nothing of hating to disturb the arduous work done there.

My best regards to you and Mr. J.

Sincerely yours,

Charles Alan
Associate Director

September 11, 1951

Mr. Murray Berkowitz
Frost Bros.
San Antonio
Texas

Dear Mr. Berkowitz:

Our spies tell us that the interest in the paintings is steadily increasing. We also were happy to hear that you are hanging some of the paintings informally in various parts of the store. We have always felt that people are a little frightened by Galleries, and that pictures sometimes mean more to them when they are hanging casually with other objects. We do hope, of course, that you will keep a certain number of the paintings hanging in the Gift Department, as you originally outlined -- and we have every confidence that those which you are exhibiting in other parts of the store will always be shown in a dignified manner.

The reason that I am writing at this time is that at this season of the year the artists bring us a number of new paintings. Therefore, we are wondering whether you would not like to change your stock at the beginning of next month. Would you let me know, and we will be guided both as to the number of paintings as well as the number of paintings per artist you want, and, if you wish, the specific artists who have already proven interesting to your public.

Mrs. Halpert joins me in sending best regards.

Sincerely yours,

Charles Alan
Associate Director

CA:dok

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September 6, 1951

Mr. W. A. Gumberts
R & G Furniture Company
116-124 Main Street
Evansville 8, Indiana

Dear Mr. Gumberts:

Indeed, I am very pleased to be bothered, and I am glad that you wrote.

John Marin is still away, and I doubt whether he will return to New York until November. While we have complete freedom of operation in connection with his work, we have a tentative agreement to the effect that no one-man shows will be sent outside of this Gallery unless a sales guarantee is made by the consignee. This should not be difficult in your case, as I am quite sure that you or the Museum officials will just have to have a Marin in Evansville.

We can plan a selection of 12 paintings, incorporating a cross-section of time and subject matter, as well as a variation in price, ranging so that your guarantee will not be a high one. In other words, we can arrange to have paintings from \$1,000 to whatever limit you wish to set, and have enough in the lower category to give you a selection under \$1,500.

Let me know what you think of this idea, so that I can discuss it further, if necessary, with Marin.

My very best regards.

Sincerely yours,

ECH:dok

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THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President CHARLES H. WORCESTER, Honorary President ROBERT ALLERTON, Honorary Vice-President
PERCY B. ECKHART, Vice-President RUSSELL TYSON, Vice-President WALTER S. BREWSTER, Vice-President HOMER J. LIVINGSTON, Treasurer
DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Assistant Director CHARLES BUTLER, Business Manager LESTER B. BRIDHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

September 17, 1951

Dear Mrs. Halpert:

This will introduce Mr. Harry Mintz, one of Chicago's leading painters, who is seeking a New York representative. Mr. Mintz, in my opinion, is an excellent painter whose work has grown greatly in passionate feeling and rich creative color. He has recently completed a most successful Chicago exhibition. As his record shows, he has exhibited widely in all the leading museums and I really believe that New York will like his work and find him a real addition to any artists group.

Very sincerely yours,


Daniel Catton Rich
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

WHO is to get your contributions? That depends on many factors: Your interests, your community, and the size and nature of your business.

Major charities get most help...Community Chest, Red Cross, etc. Almost all firms put them first, along with other welfare organizations. Next in order are contributions for health...hospitals, medical services. Then education & research...these have shown a big jump in recent years.

Activities that get little help from corporate contributions include religion, recreation, veterans' organizations, foreign relief. Special circumstances sometimes warrant contributions in these fields. For example, construction of a church in a company-dominated community, recreation facilities in a small town, etc. But most companies report that these fields should be left to individual, not corporate, gifts.

Looking for a "return" from charitable contributions isn't crass. Businesses, like individuals, give for many good humanitarian reasons. But unlike individuals, business managers must justify their donations, must convince stockholders that there is a direct or an indirect benefit to the corporation itself, that the money is not just being thrown away.

Some companies claim they earn a "profit" on their donations... say they can see a cash return on donated dollars. But most companies see return in general terms of good will, research, employee morale, etc.

Here are examples of business benefit reported by corporations:

1. A company wanted an insect repellent. Rutgers researchers were interested in mosquito extermination. A donation to the University was channeled into research, funds were used for top experts and equipment the company could not have afforded in its own labs. Result: New product.
2. Chemical engineering firm has growing need for technicians, perennially faces problems in finding trained engineers. Gifts to M.I.T. expand the supply of trained men available, help solve firm's bottleneck.
3. Several bulb and seed firms were having trouble with lilies, chipped in for a donation to Cornell. Result: Lily disease wiped out.
4. Auto parts manufacturer gave substantial sum to Stevens Tech. for anti-knock research. The firm had first crack at successful results.
5. Watch company gives to train paraplegic vets in watch repair. Good will...and its watches are now expertly repaired in many new areas.
6. Life insurance companies help in financing medical research. The new "wonder" drugs have saved them millions by lengthening life.
7. Aluminum company set up a professorship at Carnegie Tech., gains ideas for use of light metals, technicians trained to handle them.
8. Food companies and distributors set up nutrition foundation, doing research in foods and health. New uses, new products, more sales.
9. Manufacturer provides scholarships for children of employees. Good labor relations...and many return to firm as trained technicians.
10. A mail-order house serving rural areas gives scholarships for study at agricultural schools. Means good will, future customers.

Those are merely a few random examples of concrete benefits... and the purpose in reporting them briefly is to suggest other projects which companies may properly finance...beneficial to all concerned.

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MISS FRANCES LICHEN
1709 SANSON STREET
PHILADELPHIA, PENNSYLVANIA

September 20
1 9 5 1

not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Dear Mrs. Halpert:

I am sure if you write to Col. Shoemaker, He'll
send you a copy of his article about the 'flying horses,'
if he has one. Then you wont have to copy it. I do not know
what he writes them for-- he just sends them to our studio
for he knows that both of us, being artist-writers, as well
as Pennsylvanians, are interested in Americana. As I have
various other pieces from his amazing pen, I cannot say I
am ~~as~~ enchanted by his style as you are. To be sure, it is
"Unique." But it is always profoundly irritating, because one
cannot strain out the fact from the fiction. This is what I
know about him. He used to be "State Archivist" in Penna.

Now he seems to have an office in the
Penna. Historical and Museum Commission

Penna. State Museum
Harrisburg, Pa. (his address)

What he doesthere I really do not know, though I call on him
whenever I am in Harrisburg. He owns a newspaper in Altoona,
Pa. in which he publishes some of his works, I imagine.
Whether he can tell you who told him the merry-go-round tale
I dont know, but he may remember. He is an odd gentleman with
this profound leaning towards the macabre and romantic (a
dead baby in every bureau drawer, and a dark gypsy-eyed beauty

CA

September 14, 1961

*Please advise
Day, Meyer that
Fire Eng. is
for Mrs. W.*

Silvermine Tavern
Norwalk,
Connecticut

Attention Mr. Wiese

Dear Mr. Wiese:

I am finally coming up for air after returning to the gallery following a series of trips around the country.

Will you be good enough to deliver the horse, eagle and the "Horse and Man" weathervane, as well as the Fire Engine, to Day & Meyer Corp., 1166 Second Avenue, New York, when it is convenient for you.

As soon as I get organized for our big opening (of Modern Art) in October, I shall try to drive up to see some of your new discoveries. I am sorry that my visit had to be so abrupt, what with travelling and two galleries to function in, it is difficult for me to make specific plans.

Sincerely yours

EGHla

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

EDITH GREGOR HALPERT, Director

September 26, 1951

Letter A to museums which have purchased

We are about to open our Twenty-Sixth annual exhibition, and with this event comes the concrete realization that The Downtown Gallery has been in existence for a quarter of a century.

And so I am writing to thank you for making it possible. I know that it was your support and the cooperation of your museum and staff that have enabled us to continue through a major depression, a world war, and a boom --- and through the many fluctuations in aesthetic fashions. I know that the shift of the art center from Paris to New York is due largely to the efforts of your museum and others, that the great public interest today is the result of the stimulating exhibition programs throughout the country. And I am sure that it was your acceptance, encouragement and acquisition of our artists' paintings and sculpture that furnished the impetus for the consistent development toward their present importance.

For all this I am grateful to you, and the twenty-five artists who have shared in our modest success join me in saying "thank you" again.

Sincerely yours,

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Special

This is the material you requested.

THE KIPLINGER TAX LETTER

WRITTEN PRIVATELY FOR CLIENTS
THE KIPLINGER WASHINGTON AGENCY
1728 H STREET, N. W., WASHINGTON 6, D. C.

Dear Sir:

Washington, Saturday, Sept. 22, 1951.

This is a Special Letter on tax-deductible business donations to charity, schools, colleges, hospitals, welfare, other worthy causes.

Reasons for it: Lots of inquiries come in at this time of year, when business organizations are trying to plan their programs of giving. Besides, many businessmen are actively engaged in Community Chest work, and want to brush up on the tax status of corporation contributions.

New tax law stimulates giving, because of higher income rates. Both corporations and individuals are affected, are encouraged to give, but this discussion is devoted mainly to the tax benefit on corporations.

\$1 donated will take 48¢ out of profit, and 52¢ out of taxes. That is, for corporations subject to the new income tax rate of 52%. For small companies, the proportion is different, due to sliding scale of tax rates, but the tax benefits of donations are still considerable.

If company is subject to excess profits tax, then MORE benefit:
\$1 donated may take only 18¢ off profits, and 82¢ off taxes. That's the extreme case, the top. Some excess profits taxes run lower. Anyway, all excess profits companies are in wonderful shape to donate.

There's a limit: 5% of company's net earnings...before taxes. Only donations up to this 5% may be deducted in figuring the final taxes. This is the same as in the old tax law...the new law makes no changes. Actually there are no revisions affecting donations...excepting rates.

Saving taxes this way isn't ducking taxes, isn't dodging them, for it's national policy to forgive taxes on a proportion of donations. The policy is voted by Congress to encourage such giving...deliberately. Any corporation is acting in line with the national policy by giving, even though a large factor in the decision involves the saving of taxes.

Besides, if private business doesn't provide, then gov't must, either federal, or state, or local gov't. Most of the funds donated are for purposes which have come to be regarded as ESSENTIAL to society.

Private giving can LIMIT the growing encroachment of gov't... the influence of the gov't over welfare, education, health, research. This is a long-range approach to giving...but is actually very practical.

The trend of business thinking is more & more toward giving. True, it can be regarded as a nuisance, bother, even a social "hold-up." That attitude is still held by some, and it can be quite understandable, but the FACT is that heads of many businesses are discarding the attitude and are adopting the policy of freer giving, more as a matter of course. The tax saving is one angle, and as taxes rise, so does the tax saving.

But in addition it is coming to be regarded as "good business." It ties the business in with local community, makes it a "good citizen." Good for public relations. May be even more concrete...discussed later.*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 27, 1961

Dear Mr. May,

Little did you know that your letters would function as a final stimulus in creating a new method of Gallery operation. The arguments you set forth in these fascinating letters supplied the sharp focus to our realization that the current system was outmoded in this era of modern merchandising.

True, under this system The Downtown Gallery -- during the quarter of a century of its existence -- has not only survived a major depression, a world war, and the many fluctuations in aesthetic fashion but has also managed to select, promote and establish artists who are among the leaders today. The Gallery has sold American paintings and sculpture to museums, universities, galleries, discriminating collectors and public amounting to several million dollars. But, with all this apparent success, neither the Gallery nor the artists have enjoyed a consistent sense of security. Our overhead always exceeds the commission and we have been obliged to fill in the gap with the discoveries in the 19th century field like Harnett and American Folk Art. By the same token, artists could never relax in the thought that their incomes would increase in ratio with the rising cost of living and production expense. Thus, the accepted consignment system did not and cannot supply the actual or psychological security so essential for a creative artist, nor can this country attain the peak of its cultural wealth now recognized as a definite potential.

And so -- on November 6th -- we hope that a new direction will be established and that you will be among ten outstanding businessmen in ten separate states who foster it.

On November 6th -- the exact date of our initial opening show in 1928 -- we are inaugurating The Ground Floor Gallery. The name has both of the obvious connotations. The specially designed room on the ground floor will be devoted to ten new "discoveries" chosen from the thousands of unknown artists who have submitted their work in the hope of a Gallery connection and has many others seen in my trips through the country.

Instead of taking their work on the usual consignment basis, we have actually purchased a number of paintings

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 11, 1951

AIR MAIL - SPECIAL DELIVERY

Mr. Stanley Gettle
The Arts Club of Chicago
400 North Michigan Avenue
Chicago, Illinois

Dear Mr. Gettle:

After making numerous telephone calls, pleading, etc., I have succeeded in obtaining in New York the following pictures:

"May 5"	Collection of Edward Kock, 6 West 77th Street, N.Y.C.
"India"	Collection of Roy Neuberger, 21 East 87th Street, N.Y.C.
✓ "Tom Mooney's Mother, Tom, and His Wife"	Charles Alan, 32 East 31st Street, New York, N.Y.
✓ "Patterson"	Courtesy of the Downtown Gallery, New York, N.Y.
"Willis Avenue Bridge"	Museum of Modern Art, New York, N.Y.
✓ "Clarinets" (Drawing)	Courtesy of the Downtown Gallery, New York, N.Y.
✓ "Epoch" (Drawing)	Courtesy of the Downtown Gallery, New York, N.Y.

I would suggest that you communicate immediately with the Philadelphia Museum and request one of their two really outstanding Shahnas.... "Epoch" or "Miners' Wives." I would also suggest "The Interior," owned by Walter Paepke; "Vanity," owned by Mr. Joseph Gersten of Highland Terrace, Brookton, Massachusetts; and, if there is still time, I would recommend communicating with Phillips Memorial Gallery in Washington for "Silent Music."

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 21, 1961

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

You know very well that I can never resist a request from you and I am therefore getting busy on the selection for your water color exhibition.

Unfortunately neither Jack Levine nor Kuniyoshi has anything in the required medium, but I shall see that you get a swell Marin and an equally outstanding Shahn.

These will be ready for your station wagon on October 10th.

Sincerely yours

LOHla

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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The Corcoran Gallery of Art

Washington 6, D.C.

September 28, 1951

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

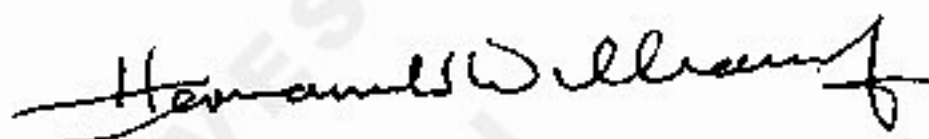
Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

It was gratifying indeed to
receive your pleasant letter of September 27th.

May we extend our best wishes
to you for the next twenty-five years!

Sincerely yours,



Director

HWW:ls

September 15, 1951

Mr. Harry Turek
Paramount Hotel
235 West 46 Street
New York, N. Y.

Dear Mr. Turek:

As I advised Mr. Yeckes, we have received a violation from the Department of Housing and Building on the alteration of the Marin room. The request is for a fire proof door between the vestibule and store area, which for some unknown reason was incorporated in the blue prints by your architect. I explained to the inspector that it would be out of the question since no one would even suspect that this is a store. I also pointed out the fact that there is no store in New York that has anything but a glass entrance door. However the violation arises under #6061/51.

In addition we got another violation which says that "roof leader has been installed for new extension and no plumber affidavit filed with this department". This is violation #4698/51.

Would you please do something about this situation as I am very distressed about it. Also, we are holding up the redecoration of the Marin room which needs it badly, since the radiator has not been installed.

Can't we please get these attended to and do let me know immediately about the violations. I hope you had a pleasant summer and look forward to seeing you early next week.

Sincerely yours

EGHla

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September 27, 1961

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Jerry:

How I wish that we could sit down --- preferably in New York --- to have a real chat about the Shahn situation as well as others. Being an old character in the Art World, I have a lot of theories which I adore spouting. Also, having watched the changing scene, I have some feeling about various museums and the territorial requirements based on the over-all picture and on meeting many of the collectors from each locality.

Basically, I feel that it is very important to represent whatever artist is chosen with not only a characteristic picture but one which points up his particular individual contribution. Thus, when a Davis is acquired it should be one in which his rare neon light color and American tempo are dominant rather than one of the paintings he produced during his short stay in Paris. By the same token, when a Shahn is chosen it should be one in which the social content is powerfully stated and in which his lyrical color is also incorporated.

We always have selfish reasons --- again based on a long-range program -- in placing the right picture in the right territory. We feel it is important for the artist and for the Gallery to have him represented with a top example so that the visitors might recognize the specific contribution and might, in time, come to the Gallery to acquire the work of that artist.

And so, that's that. When are you coming up?

My best to you and Mary.

Sincerely,

EGH:ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

^{The top part}
I want to see how ~~they~~ like the
photograph. And that when returned
I keep my hands off or all
acquisitions - even with my own money.

I'd love to take you up on the
switch of the Shaker - if you care to
send it to me, care of the Pogg,
strictly "in approval" - for there again
it is for Agnew, Mangan, or John Carlidge
to decide, when they see it.

I wish I might drop in more
frequently. for I always see fine
things & come away stimulated and
informed.

Sincerely yours,
Paul Shanks.

Al. By the way - if I do not acquire
the Shaker Shaker - may when you plan the
purchase in writing to reproduce it - if I
decide to do so. The publisher's interest in these
certainly constant.

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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WESTERN UNION

1801

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA451 PD=CLEARWATER FLO 10 456P=

1951 SEP 10 PM 5 49

EDITH G HELPERT, DIR DOWNTOWN GALLERY=

32 EAST 51 ST=

PLEASE DETERMINE PRICE STUART DAVIS PAINTING, "TERMINAL"

AND WIRE TO JOHN RICHARD CRAFT, COLUMBIA MUSEUM OF ART,

COLUMBIA, S. CAROLINA=

FRANK MCCONNELL ACTING DIRECTOR FLA

as 9/10/51 GULF COAST ART CENTER=

*As listed on both our and your consignment form price
of Stuart Davis painting Terminal is 1500 dollars*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

SPRINGFIELD MUSEUM OF FINE ARTS, 49 CHESTNUT STREET, SPRINGFIELD 5, MASS.
September 29, 1951

Dear Mrs. Halpert:

Thank you for your note of the 27th concerning your Twenty-Sixth annual exhibition. I hope I shall be able to see it when next in New York.

Sincerely yours,

Frederick B. V. Robinson
Director

PO ✓
own Dartt Marin

September 17, 1951

Mrs. Daniel B. Fuller
180 Sullivan Street
New York, New York

Dear Mrs. Fuller:

Several days ago, Mr. Dartt mentioned that you
had acquired one of his paintings by John Marin
and suggested that I write to you.

As you may know, we erected a special gallery
for Mr. Marin, and have on view a cross-section
of his paintings at all times. Since you own
one of his paintings, I am sure you will be in-
terested in seeing a large group of his work
to become further acquainted with him.

I shall be delighted to show you a selection
at your convenience, and look forward to your
visit in the near future.

Sincerely,

EB:ej

Mr. Benjamin Sonenberg

September 28, 1936

Instead of taking their work on the usual consignment basis, we have actually purchased a number of paintings from each and shall continue to do so with a specific guarantee. In so doing, the gallery is demonstrating its faith not only by contributing the large overhead but also, what is "new", by making the actual investment in speculative pictures. These will be priced so low that the public can speculate also.

We hope, we believe, that our concrete faith will give these brilliant young artists the true security which will enable them to realize their talents to the fullest degree and will eventually result in a valuable contribution to American art.

With an ulterior motive in mind, I have carefully chosen only ten astute collectors in ten States of the Union, to join in this experiment. (You are my choice in New York). Will you speculate one thousand dollars to be spent during the season in The Grand Floor Gallery? The ten participants will be privileged to make their selection or part of it from the wide variety of individual expression before the public opening. Otherwise I am offering you nothing but the fun of adventure, the deep pleasure of betting on the next generation and of helping create a greater American art. You may send the check at your leisure. All we want now is a letter stating your affirmation of faith.

And so - on November 28 - we are launching our plan which should have become the accepted standard for all the galleries and which should make a mark of art as desirable as "goodness".

On November 28 - the exact date of our initial opening exhibition - we are inaugurating the Grand Floor Gallery. The name has been the obvious connection. A specially designed room on the ground floor will be devoted to ten "discovered" chosen from the thousands of unknown artists who have submitted their work in the hope of a gallery connection and as many others seen in my mind through the country.

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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

18.54
11.23
3010

September 25, 1951

Dear Edith:

I think the enclosed copy may be of interest to one of the painters on your roster. I've written Dave Durst and told him I'd be interested in going out the second semester providing salary, teaching load, etc., are satisfactory--(look at me, I'm choosy yet!!!). When I hear from him, I'll let you know and perhaps some one will be interested in going out the first semester. I'm sure we can work it out.

The set-up here looks very good. We have a very pleasant apartment. The art department is run very well. I have lots of freedom and time to paint. Henry Hope is anxious for a show of my things. The dates are Jan. 3 to Jan 19, 1952. You said something about writing Kirsch in Iowa and perhaps he can take the show before or after. As to the selection of paintings for the show, that can be worked out later.

Norma and I love you and our love to Charles and Larry.

How is Larry feeling?

Love, love,

Edith

How is New Man? I'm teaching Pur Pur the sing since the only pets allowed in this building are goldfish and canaries! Keep your fingers crossed for me -

The Hopes had us to dinner the other night. They are both lovely and we like them very much. Harry Engle tells me I am "in" with her which pleases me very much since he says she likes few women. The campus is beautiful and everyone is very cordial. Please keep us posted on all things. Love - Norma.

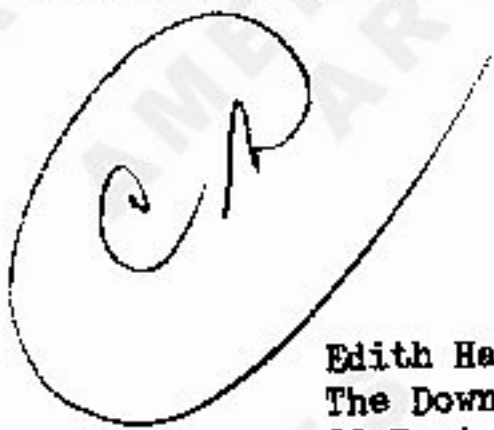
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THE ARTS CLUB OF CHICAGO

109 EAST ONTARIO STREET

TELEPHONE SUPERIOR 7-3997
CABLE ADDRESS "ARTCLUB"

September 13, 1951



Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your excellent suggestions and the energetic assistance that you have given us in getting together paintings of Ben Shan. We are today writing official letters to the collectors and also writing Budworth giving date of shipment and instructions.

We are also acting on the other suggestions and are writing the Philadelphia Museum, Mr. Gersten, and Phillips Memorial Gallery in Washington. We have already contacted Mr. Walter Paepke.

The Arts Club pays the expense of boxing and shipping, to and from your gallery, of "Clarinet", "Patterson" and "Epoch" which you are so kindly loaning to us. We also cover the cost of insurance while in transit to and from your gallery and while on exhibit in our gallery. We should like to have you give us the insurance valuations of the painting and two drawings for insurance purposes.

Our Exhibition opens September 25 and closes October 26.

Thanking you for all your good work in our behalf, I am

Yours very truly,

Paul Schweikher M. B.

Paul Schweikher, Co-Chairman
Exhibition Committee

PSMB

Note our new address: 109 East Ontario St.

not to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

18 September 1951

Miss Margaret Bevette, Secretary
The Arts Club of Chicago
129 East Ontario Street
Chicago, Illinois

Dear Miss Bevette:

BICYCLE ACT is the correct title.

PATTERSON is tempers.

Drawings are ink with brush.

Above all dated 1950.

TOM MOONEY'S MOTHER, TOM, AND HIS WIFE is gouache, dated 1952.

Sincerely yours,

Charles Alan
Associate Director

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research are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Henry Dreyfuss

-2-

1891, 89 received

We hope, we believe, that our concrete faith will give these brilliant young artists the true security which will enable them to realize their talents to the fullest degree and will eventually result in a valuable contribution to American art.

With an ulterior motive in mind, I have carefully chosen only ten astute collectors in ten States of the Union, to join me in this experiment. (You are my choice in California). Will you speculate one thousand dollars to be spent during the season in The Ground Floor Gallery? The ten participants will be privileged to make their selection or part of it from the wide variety of individual expressions before the public opening. Otherwise, I am offering you nothing but the fun of adventure, the keen pleasure of betting on the next generation and of helping create a greater American art. You may send the check at your leisure. All we want now is a letter stating your affirmation of faith.

Sincerely yours,
Henry Dreyfuss

1891

and on November 25th, we hope that a new direction will be established and that you will be among those who will lead it.

On November 25th -- the exact date of our initial opening exhibition in 1926 -- we are inaugurating The Ground Floor Gallery. The name has not the obvious connotations. A specially designed room on the ground floor will be devoted to ten new "discoveries" chosen from the thousands of unknown artists who have submitted their work in the hope of a gallery connection and as many others seen in my trips through the country.

Instead of taking their work on the usual consignment basis, we have actually purchased a number of paintings from each and shall continue to do so with a specific guarantee. In so doing, the gallery is demonstrating the faith not only by contributing the large overhead but also, what is "new", by making an actual investment in speculative pictures. These will be placed so low that the public may speculate also.

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THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, KEVINS 8-5000

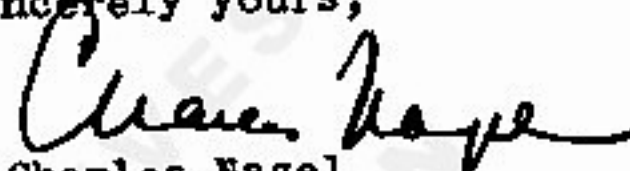
September 28, 1951

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

How nice of you to write me on the occasion of your Twenty-Sixth Annual Exhibition. I know that John Baur will appreciate your remarks about this Museum's part in stimulating interest in our contemporary painters. We in museums, on our part, know how generous you have been through these years in making fine exhibitions of contemporary work possible in our own institutions.

Sincerely yours,



Charles Nagel
Director

CN:b

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September 28, 1951

Mr. John J. McVarish, Treasurer
Popular Publications, Inc.,
205 East 42 Street
New York, N. Y.

Dear Mr. McVarish:

Forgive me for not having written sooner. When I got back, after the holiday, I had two months of accumulative work.

Below you will find the list of paintings and the prices:

<i>Kings</i> Fredenthal	Big Brother	\$ 600.
Morris	Monte Carlo	740.
Sheeler	Wind, Sea and Sail	2500.
Levi	Submarine Patrol	650.
Lawrence	The Builders	300.
Zorach	Awakening (sculpture)	350.

Mr. Goldsmith also purchased a number of paintings in his own account, and I doubt whether you are interested in having any of these figures. We would of course have to obtain his permission to give out this information.

It is very difficult for me to advise you specifically about the distribution of the pictures and sculpture. Unless works of art are held for a period of ten years they cannot enhance in value to any considerable degree. Thus, my advice would be to hold on for a period of possibly five years, when we would be able to place some of these pictures, and with our commission, would not bring your level down too noticeably.

While the artist is still productive, and we as agents work for him, we are naturally reluctant to compete with him by selling works no longer owned by the artist. This situation exists in all fields of contemporary art and for this reason, collectors hold on for a period - until the artist's peak success - when such competition is no longer significant.

If you would like to drop in to discuss the matter further, I should be delighted to see you.

Sincerely yours

EGH1a

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September 6, 1951

Mr. Harry Shaw Newman
The Old Print Shop, Inc.
150 Lexington Avenue
New York 16, New York

Dear Mr. Newman:

Please forgive me for being so slow in relation to the Newtown pictures. They arrived just as I was leaving for a trip to Boston, where I spent many more days than I had planned. Since I do no business whatsoever in Newtown, I did not know with whom to communicate about the two paintings. However, during the holiday weekend, when I returned to the country, I telephoned Addison Mettall, who runs a shop in Newtown and who has a local clientele. He offered the paintings to the Public Library, but, as usual, no one connected with the organization had any funds. Thus, the pictures are back with me, and I am sending them to you by messenger together with a check for the earlier purchase.

I am very grateful to you for your cooperation. One of these days I shall phone you. Perhaps I can find material for the small collection I mentioned to you previously. It is awfully hard to get readjusted to a working day after two months of vacation.

Sincerely yours,

EGH:dok

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Mr. Stanley Gettle

-2-

September 11, 1951

I hope that you succeed in getting these additional paintings, as so many of the people I had in mind in New York are out of town or have not returned from European trips, etc.

If you wish to have any biographical data or photographs, please let me know, as we are eager to be of all possible assistance.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

16 Sept, 1951
50 f.w. Vernon
Detroit 10 Mich.

Edith Halpert, Director
Downtown Gallery,
32 E 57 St.
nyc, ny.

Dear Mrs Halpert:

Would like to include
"The miracle of the Big
Butte" - (we) in a local show
the latter part of September.
Could it be sent as soon
as possible to 288 Irving
and, Plymouth, Michigan?

Thank you. - am also
awaiting word at this
address on your possible
purchase of my other remain-
ing watercolors.

Sincerely,
J. L. Heath

September 6, 1961

Mr. Francis J. Quirk
Head, Department of Fine Arts
Lehigh University
Bethlehem, Pennsylvania

Dear Mr. Quirk:

I returned from my vacation to find your inquiry concerning an exhibition of contemporary American paintings.

Our artists' production is so limited these days, and we have so many requests for exhibitions for various institutions that we have had to limit the sending of paintings to those institutions which have purchase funds.

We do not feel it is fair to the artist to remove his painting for two months from the Gallery, where there is a possibility of its being sold. The purchase guarantee need not be large -- \$300 or \$400 is sufficient.

If you can work out any such plan, we should be glad to cooperate with you.

Sincerely yours,

Charles Alan
Associate Director

CA:dok

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

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The following pages represent an EXCHANGE of ideas on giving,
and came about in this way: We got a number of queries on tax phases,
and some inquirers also wanted to know how other businesses did things.
So we went around and talked with company heads in various localities,
and conducted correspondence with others, rounding up a lot of views.

Many emphasize it isn't easy to give...it must be thought out...
and it ought to be organized, just like any other phase of the business.

Ought not be haphazard...on basis of first come, first served. Instead, some general over-all plan...a "scheme of things" for donating. Figure what fits the community, and what fits the company's interests. BOTH are proper. It isn't selfish to look to the company's interests.

Put it down in writing...a general statement of the principles, and of the sort of organizations that deserve help from the company, and also of the sort of organizations that do NOT deserve such help... from your particular business. The general program is easier to follow. It saves time in conferring at length on every contribution request.

Big companies usually have a committee to handle such matters.

Small companies usually leave it to the president or treasurer.

Small companies can't have a complex plan and program for contributions, but they CAN have a general pattern, and just keep it always in mind.

Three methods...for different businesses...for different aims:

1. Direct donations by firm to charity, hospital, school, etc.

Puts complete control in hands of donor...also greatest amount of work. It's the method most commonly used by corporations making contributions.

2. Group donations through a common fund which pools donations.

Members contribute to the fund, let fund's managers decide distribution. Takes most of the burden off individual firms, concentrates donations. Example: 50 firms in Beloit, Wis., donate annually to a commercial club, which takes care of all contributions. A similar plan in Los Angeles set up a corporation to solicit all corporations, handle all requests. Makes giving easier, but loses some of the individual business benefits.

3. Private foundation or trust established by single company.

May be set up for a specific purpose...such as education or research... or may be used to handle all parent company's contributions to charity. Very popular among the big companies, is being taken up by some smalls.

Advantage of foundation giving is that it spreads out donations. Ordinarily, in good times, companies can give more, but the need is less. In bad times, when companies have less to give, the need is greatest. If foundation or trust is used, large payments can be made in good times, enabling the donor to take a large tax deduction when he needs it most. The foundation doesn't have to spend the money immediately...can hold it, or part of it, to be spent in less prosperous times, when need is great.

Most firms give cash...it's easiest to handle, easiest to figure.

But gifts of property can be much more advantageous...taxwise.

Example: Firm had held a piece of real estate for years, value had risen from \$20,000 to \$50,000. The real estate was donated to a local school. The company took the full tax deduction of \$50,000 (current market value), and, in addition, saved the capital gains tax on the \$30,000 increase.

This double tax saving applies also to securities, other property.

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THIS SIDE OF CARD IS FOR ADDRESS



Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 St.
New York 22, N. Y.

MISS FRANCES LICHTEN
1709 SANSON STREET
PHILADELPHIA, PENNSYLVANIA

in every country tavern, as my associate, Miss Milhous puts it). But he is both courteous and scholarly, too and has published several books on old songs and legends, I think. I am sure he'd be delighted to talk to you, but I don't promise that you'll receive direct answers to direct questions... but you'll get some intriguing indirect information. That I can promise you. I have just looked up several of his columns, which I hope will ^{permanently} establish his style in your mind- and which I hope you'll return, as they are the only ones I kept. The dead babies are there- also the most startling muddle of fact and fiction-- for I know some of the persons mentioned. I forgot to say that he is also a collector of American antiques- though I have never seen his collection. You'll probably get together, I can see.

Sincerely yours,

Frances Lichten

(P.S. He was once minister to Bulgaria)

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THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Mrs. Halpert,

Have had several letters as you
can see about the Merry Go Round and have
put all the information down so you can read
and use any that you think worth while.

Life is so hectic here but I am really
going to get at the Eagles now and then we
will be complete. We were given a very
interesting weather vane by an old lady
here in the village. A horse in copper. Will
send you a picture of it.

Hope you are well. I miss not seeing you,

Affectionately,

Sept. 26th. [1957]

Eliza Webb.

September 14, 1961

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Mrs. Webb:

No doubt you are familiar with the name of Aline Louchheim, who is the associated Art Editor of the New York Times, and has a column on the art page regularly. She also writes feature articles on various subjects (including the one on Garroussels) in the magazine section. In addition, she has written various articles in such magazines as Vogue, Women's Home Companion, House and Garden, and other class publications.

Some months before you purchased the set of school books by Elizabeth T. Harrington, she had occasion to see them. Today she called on us and asked for these books as she had planned a feature article on Childhood in New England for one of the major magazines, and felt that reproductions from these books, and excerpts from the diary, would make fascinating reading. She can be depended on to do a top story, with great dignity and an aesthetic approach. Personally I think it would be a good idea to have the excerpts and the reproductions credited to the Shelburne Museum and to refer to the fact that it was included in the school house on the grounds. The story will naturally appear some time later as the magazines go to press months ahead.

If you agree with me that this would be a good idea, may I suggest that you send the book, the diploma and other data to the gallery at your earliest convenience. I shall see to it that they are promptly returned.

I am having the Fire Engine delivered to Day & Meyer next week and shall leave it in your name so that it may be picked up by your truck at your convenience.

I am so glad that you managed to get some rest on your trip. I do hope that you will not start overdoing in Shelburne. You really have to learn to conserve some energy for the long job ahead.

I certainly look forward to seeing you in October.

Sincerely yours

EGH:la

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HOWARD BROOKS, INC.
Furniture Interiors

THIRTY SOUTH FOURTH STREET COLUMBUS 15, OHIO

September 17th

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

May I have price and delivery information regarding the peacock shown
on page 186 of the October 1951 issue of House And Garden Advance Trade
issue? I would greatly appreciate the courtesy of a reply at your earliest
convenience. Thank you.

Sincerely,

HOWARD BROOKS, Inc.

D. P. SCHOONMAKER

September 6, 1961

Mr. George D. Culler, Director
Akron Art Institute
69 East Market Street
Akron, 8, Ohio

Dear Mr. Culler:

I just returned from my vacation and, in going through my file, find that, in spite of your letter of June 7th to the Western Adjustment and Inspection Company, no further action has been taken in connection with the damaged sculpture.

Won't you please see what can be done about this situation. It is very discouraging to write continuously, particularly where the objects are so valuable to us, making the matter doubly painful.

Sincerely yours,

EGH:dok

September 7, 1961

Mrs. Leonard Strauss
630 West Polo Drive
Clayton 5, Missouri

Dear Mrs. Strauss:

On my return from my long vacation, I found your letter of August 5th. I am so sorry that you have had trouble in the family.

Are you planning to be in New York any time soon? It would be so much more satisfactory if you could make a tentative selection here, in preference to my choosing what I consider outstanding examples of Marin's work. After all, a painting one lives with is much too personal for any one else to select or for any one else to judge.

For instance, with more than 20 years contact with Marin's work, I was convinced that the painting you chose was among the top examples of his work, and, as you recall, I was agreeably surprised that Mr. Stieglitz quoted such a reasonable figure.

On the other hand, you state that several experts did not consider it a top Marin and thought — strangely enough, since pictures do not have a specific market price -- that you paid too much for it.

If you do not want to wait until Spring, suppose I send you several photographs of pictures in the same price category, and have you make a preliminary choice before I actually ship any to you for approval. Whatever course you wish to have us follow will be entirely satisfactory, as we are very eager to make you happy. Do let me hear from you soon.

Sincerely yours,

EGH:dok

prior to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

7290

TIME RETURNED

REASON *clad*

MESSAGE No. *JS*

from each and shall continue to do so with a specific guarantee. In so doing, the Gallery is demonstrating its faith not only by contributing the large overhead but what is "news" in making an actual investment in speculative pictures. These will be priced so low that the public may speculate also.

We hope, we believe, that our concrete faith will give these brilliant young artists the true security which will enable them to realize their talents to the fullest degree and will eventually result in a valuable contribution to American Art.

With an ulterior motive in mind, I have carefully chosen ten astute collectors to join me in this experiment. You are my first choice in Missouri. Will you speculate one thousand dollars to be spent during the Season in The Ground Floor Gallery? The ten participants will be privileged to make their selection or part of it from the wide variety of individual expression before the public opening. Otherwise, I am offering you nothing but the fun of adventure, the keen pleasure of betting on the next generation and of helping create a greater American Art. You may send the check at your leisure. All we want now is a letter stating your affirmation of faith.

Sincerely yours,

Mr. Morton D. May
2222 South Warson Road
St. Louis, Missouri

YALE UNIVERSITY • DIVISION OF THE ARTS
NEW HAVEN • CONNECTICUT

September 28, 1951

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I write in acknowledgment of your very gracious letter of September 27 and to extend congratulations to you and your associates on your Twenty-Sixth Anniversary. I am afraid that neither Yale nor myself personally can take much credit for the success which you have enjoyed through the years. We are grateful, however, for the sponsorship and support you have given American art and for the artists who have developed under your encouragement.

All of us here extend our best wishes for an equally successful twenty-five years ahead.

Sincerely,

Charles H. Sawyer
Charles H. Sawyer
Director

CHS/dmh

(Dictated by Mr. Sawyer and signed in his absence)

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September 17, 1951

Miss Elmira Bier
The Phillips Gallery
1600 21st Street, N.W.
Washington, D. C.

Dear Miss Bier:

Our bookkeeper has been away from the Gallery on an extended vacation and there is some confusion about payments received from both the Phillips Gallery and Mrs. Phillips, for two Shahn drawings purchased from your exhibition last year.

We received one payment of \$110. from the Phillips Gallery, and then in July we received another payment for \$110. from Mrs. Phillips.

Much as we enjoy receiving checks, we hate to have our customers pay for the same items twice.

Would you check on this and let me know about it?

Hoping you had a good Summer, I remain,

Sincerely yours,

Charles Alan,
Associate Director

GA:dj

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502
September 21, 1961

Mr. D. P. Schoonmaker
Howard Brooks, Inc.,
30 South Fourth Street
Columbus 15, Ohio

Dear Mr. Schoonmaker:

The peacock reproduced in the October issue of House and Garden has already been sold and of course there are no reproductions nor similar examples available. In this gallery we concentrate on museum quality early American art and in most instances each example is unique. We have however, a large number of similar outstanding sculptures including, trade signs, a wide variety of weathervanes and other objects which are being sold to Industrial Designers, decorators as well as museums.

Sincerely yours

ESHLa

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 2
NEW YORK

September
twenty-fourth
1951

Mr. Charles Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allen:

We have examined the painting entitled EGGBEATER #3, by Stuart Davis which was delivered to us last Friday and wish to report to you as follows:

The painting is an oil on canvas, preprimed, 25 1/8" x 39 1/8", signed lower right. The surface shows evidence of abuse. There are three complete punctures of the canvas, one of them one and one-half inches long and accompanied by general disintegration of the paint film along its terminals. There are several smaller dents without loss, and one dent with loss to the canvas, 2 inches from top center. The worst damage is 10 1/2" from the right edge and 7 1/2" from the bottom edge, the two other punctures are respectively 8" and 9 1/2" from the left side and 1 - 2 inches from the bottom edge. The surface of the painting is covered with dirt and dust.

To repair and restore this painting it is essential that it be lined, that the voids at points of damage be filled with gesso, that the surface be cleaned and the gesso lutings then correctly retouched and the whole sprayed with polymerized butyl methacrylate. Our charge for this treatment would be \$ 250.00 and the time required between four and six weeks.

We await your instructions.

Very sincerely yours,

Caroline K. Keck
Mrs. Sheldon Keck

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September 11, 1951

To Whom It May Concern:

On November 1, 1951, the Downtown Gallery is opening a new department, to be known as the GROUND FLOOR GALLERY. This letter will serve as registration of that name as of this date.

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R & G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE



ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

9-11-51

Mrs. Edith Halpert
22 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert,

I'm a little provoked by your letter of the 6th. Your proposition that you send us a selection of Marin pictures with the assurance of sale is impossible. Certainly any of the local prospects for purchase of a Marin would be sold best by you, on your behalf, and not at all by any one connected with the local museum. We wish we were capable of making sales. But our experience has been discouraging to date, in spite of the four or five pictures we have managed to sell out of exhibitions during the past three years. Yet nothing we have sold has been of the calibre or price of Marin's.

Although I'm provoked, I appreciate your position - though I appreciate it unwillingly. We are still so early in the educational phase of exhibition that I assume you and everybody else on the interested outside must be aware of that. The education proceeds slowly, and with discouragement. Our inability to have a collection of Marin's to show is only one of the facets of the discouragement.

September 8, 1951

Senor Don Eugenio Mendoza
Apartado 332
Caracas, Venezuela

Dear Mr. Mendoza:

Some weeks ago Miss Dorothy Miller of the Museum of Modern Art wrote you concerning the artist, Raymond Breinin, whom we represent. This was in connection with the copy of the portrait of Bolivar for the Venezuelan Embassy in Washington.

I am writing you at this time to tell you that I have talked with Mr. Breinin who resides in Chicago, and he would be ready to start on this commission as soon as we receive word from you.

Sincerely yours,

Charles Alan
Associate Director

CA:dok

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct 60 years after the date of sale.

To give locally is the "first choice" of most corporations, even the big companies that sell nationally. One firm with 200 plants concentrates 80% to 90% of its gifts in those 200 towns. Local prestige, yes...but more important to the firm, the health & welfare of community is always reflected in the health & welfare of the company's employees... better living conditions, better working conditions, less absenteeism, less turnover, easier to hire new workers...plus money saving to company which would otherwise have to provide its own medical dep't for employees.

Net, good investment in terms of personnel and public relations.

Contributions outside the community...these are also important, although always secondary to local causes. Some firms selling nationally think in terms of nationwide prestige and sales...go for national causes. Smalls are also finding that selected gifts outside their local community can be more than just generosity to a worthy cause, can be good business.

The size of gifts must be determined by each firm, naturally, in light of its profit and tax position. But this point is emphasized: As private fortunes dwindle in the face of higher income & estate taxes, businesses must take up the slack, increase their share of contributions. There's only this alternative...if business doesn't do it, gov't will.

Corporate giving is increasing...but gifts average less than 1% of net earnings, although the tax law allows deductible gifts up to 5%. If business took advantage of full 5%, it would mean more than 2 billions of private funds to be put into education, health, welfare, research. Businessmen say it would take the pressure off federal aid to education, gov't program for medical education, gov't control of atomic research, and gov't domination of the many local welfare and assistance programs.

Many of the tax angles that determine individual contributions also enter into business gifts...family foundations, how to lessen burden of estate and inheritance taxes, etc. But these are complicated problems, requiring careful study by your tax lawyer, accountant, or trust company.

Some other points to remember in planning corporate donations:

1. No carryover of tax deduction from one year to another... the gift must generally be made in the year the tax deduction is taken. Of course, donations to foundations can be deducted now, spent later.
 2. Check tax-exempt status of organization you're donating to. If it's not exempt, you can not deduct gift. Revenue Bureau has list.
 3. No deduction for gifts to individuals...they don't count.
 4. Some states restrict gifts...to keep them within the state.
- But most give corporations a free hand, encourage large-scale donations. Better check your state laws...to see how they treat corporate gifts.

You can't do all the things suggested in this Letter, but...

Give the subject some systematic thought within the management, and see whether it won't help to smooth the problems of solicitations.

Write us for extra copies of this Letter, if you'd like them to pass along to your associates. Or feel free to query us further.

Yours very truly,

Sept. 22, 1951

THE KIPLINGER WASHINGTON AGENCY

COLUMBIA MUSEUM OF ART

CORNER SENATE AND BULL STREETS

Columbia, South Carolina

JOHN RICHARD CRAFT
DIRECTOR

September 26th, 1951

Mrs. Edith Halpert
The DOWNTOWN GALLERY
32, East 51st Street
New York-22, N. Y.

Dear Mrs. Halpert:

At the time when our "troop" was in the process of making the selection for the Southeast Contemporary exhibition you suggested to our collective museum ensemble that your Gallery would be interested to see what promising young artists were active in our areas. Accordingly, I have finally assembled some photographs from interesting works which I have encountered in our regional exhibits, possibly not the finest examples by the selected artists, but representative of their styles. Five artists are represented, four of them still in their twenties, I believe. They are all of definite promise.

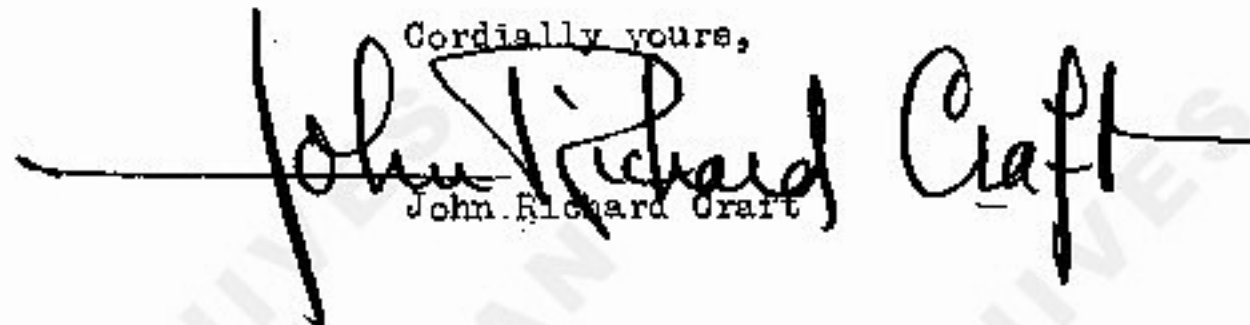
Possibly the one most deserving of fuller representation is John Rast, who, unfortunately, has no biography attached to his example. If any of those submitted will ever reach the realm of "genius", he is the one. His style is purely personal; and he is at home in any medium of paint or sculpture.

Your consideration of these will be an encouragement to all; and, if further information is wanted or originals, our Museum will be happy to arrange the details.

The collection of the CONTEMPORARY exhibit is already unpacked and is being placed in our galleries for its first showing here. It is thrilling from every museum angle since it provides something for everyone and is replete with "changes of pace". Your kindness in forwarding our work and making the selections in the Downtown Gallery such a pleasant experience was most appreciated by all of us. We are designing and printing a new catalogue here for the entire route, and a copy will be forwarded to you as soon as they are available.

We shall, of course, appreciate the return of the photographs in the attached package when your decision is made.

Cordially yours,


John Richard Craft

Enc/

rior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. J. WATSON WEBB
740 PARK AVENUE
NEW YORK 21, NEW YORK

September 13, 1951.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

#1180

Dear Mrs. Halpert:

Enclosed is check for \$575 in payment
of the Codfish weathervane on memorandum
bill of May 10th.

At your convenience, kindly send
receipted bill to me to the above address.

Sincerely yours,

J. Webb

Mrs. J. Watson Webb

Enclosure:
check

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
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INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

September 20, 1951


Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

We are forming a small exhibition of color reproductions entitled "MUSIC HATH CHARMS", and would like to include if possible a reproduction of Ben Shahn's "Silent Music".

If you think offhand of any other reproduction of subjects pertaining to music in your group, please let me know.

Kindest regards,


Henry R. Hope
Chairman

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Sept. 17

Welfare Fund
ONE SUTTON PLACE SOUTH
NEW YORK 22, N.Y.

Dear Fellow-Artists, --

The retiring chairman of your Welfare Fund regrets that he cannot be present at the 1952 Annual Meeting, to report on the first year's operation and to make certain clarifications.

At the beginning of the current year the sum of \$ 5489.47 was placed in the Savings' Bank. \$1300 (or about 23% of the Fund) has been loaned to gallery-artists during the period. All of this will have been repaid by the early months of 1953. The balance of \$4234.37 (this includes interest) ~~remains~~ in the account.

Your Committee regarded this first year as a trial-period, to test the needs and potentialities of the Fund. Demands have been few, and each instance was that of an artist temporarily "caught short" while awaiting salary or other future income. Your Committee did not pretend to a thorough investigation, for it seemed evident in each case that ~~the situation~~ (over)

September first,
1 9 5 1

Mr. George Culler, Director,
Akron Art Institute,
Akron, Ohio.

Dear Mr. Culler:

On one of my visits to New York I came across the article in the Art Digest explaining your new sales gallery and, in spite of the fact that I am still on vacation, I want to congratulate you on a wonderful idea. More power to you!

Being a greedy character, I should also like to add a suggestion. How about including another room in which nationally known artists may have a sales gallery also? About two years ago, Dan Daffenbacher invited several dealers to his hotel suite in New York to discuss such a plan. At the time he planned to borrow from a number of galleries a rotating group of paintings by nationally known artists and planned to engage a trained sales person to sell these pictures, as well as paintings by the local artists right in his home territory. The dealers accepted this proposal with great enthusiasm and agreed to pay a sale's commission from their commission.

In any territory where there are no commercial art galleries, a plan of this kind should be extremely successful and should help spread the distribution of American art at an accelerated pace. Why don't you keep this in mind and consider it as a plan for the near future? Incidentally, Dan didn't go through with the idea for obvious reasons.

Sincerely yours,

egh-k.

September 7, 1951

Mr. Harold Goldsmith
Ridgefield
Connecticut

Dear Harold:

The season of 1951-1952 marks the start of the second quarter century of the Downtown Gallery (God Forbid). To celebrate this event, we are planning a series of exhibitions, the first of which will open on September 24th and continue through October 6th. It will include only the artists first shown at the Gallery during the 1920's. We plan to exhibit one work of 1951 by each artist, plus an important painting executed during the 20's.

For this major show, we would like very much to borrow your painting "Strong Woman and Child" by Kuniyoshi. Do you think this would be possible, and, if so, what do you think would be the most practical way of getting the painting to New York? If you have no means of doing so, we are acquainted with a small truckman in your neighborhood who has handled paintings and could probably bring it down.

As the exhibition will open on September 24th, only two weeks from next Monday, time is very short. Besides, the catalog will have to go to press practically within 24 hours. Therefore, be a good sport and let me know immediately that you will lend it.

How is the real estate? Can I sell you 260 weather-vanes?

Give my best to Ivonne.

Sincerely yours,

BGH:dek

ORGANIZATION OF AMERICAN STATES

ALBERTO LLERAS
Secretary General



WILLIAM MANGER
Assistant Secretary General

ARGENTINA • BOLIVIA • BRAZIL • CHILE
COLOMBIA • COSTA RICA • CUBA • DOMINICAN
REPUBLIC • ECUADOR • EL SALVADOR

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NICARAGUA • PANAMA • PARAGUAY • PERU
UNITED STATES • URUGUAY • VENEZUELA

GENERAL SECRETARIAT
PAN AMERICAN UNION
Washington 6, D. C., U. S. A.

DEPARTMENT OF CULTURAL AFFAIRS

ALCEU AMOROSO LIMA, Director

September 28, 1951

Dear Mr. Alan:

Upon receipt of your letter and the attached copy of your letter to Browning, Wells and Company dated September 25th, we immediately contacted our insurance agent in Washington. He has requested an explanation of the delay in settlement of the claim from Browning, Wells and as soon as we hear from him, we will write you further.

I cannot tell you how much I regret the difficulty you have encountered in the adjustment of this claim. I want to assure you that I am doing everything possible to expedite its settlement and hope to soon have word from our agent here.

Sincerely,

José Gómez Siera - Head
Visual Arts Section

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

THE PRINT CLUB
GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

HONORARY PRESIDENT
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PENNYPACKER 8-6080

24 September 1951

Mr. Charles Alan, Assoc. Director
The Downtown Gallery
32 East 51st Street
New York City 22, NY

Dear Mr. Alan:

Could you let me know how many impressions of
Shahn's "Silent Music" are available. I believe it
will be popular here - we have already sold the one for
the exhibit.

Thanking you,

Sincerely yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM:D

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1951

Mr. Daniel Catton Rich, Director
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rich:

As I wrote to Mr. Sweet some months ago, there seems to have been an unfortunate misunderstanding regarding the Shahn painting. The letter that he referred to never reached me. However, I am doing all I can to make up for this and I am now enclosing photographs of the two paintings Shahn has been working on for a number of months and has just delivered. They are equally exciting. Under separate cover I am sending you a kodachrome of the "City of Dreadful Night" because the color element is lost in the black and white.

I am giving you first choice for your exhibition, but I am very eager to get your decision immediately as for our first show of the second quarter of a century of the Downtown Gallery, I want to represent each artist with a new and outstanding canvas. Thus we cannot complete our catalogue until we learn your decision as to your choice. I shall not name my preference but will depend on yours.

If you can make a decision from the photographs, will you please wire me and we shall have Budworth pick up the picture at once for inclusion in your exhibition.

Sincerely yours

EGH:la

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MRS. J. WATSON WEBB
SHELburnE, VERMONT

September 17, 1951

Mrs. Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Dear Mrs. Halpert:

I have sent you off four books by Ellen T. Harrington and her diploma, also a small book by Blythe and a copy book by William Oberdrotzer. You know I am only too delighted to let you have anything of mine that you want, and I have perfect confidence in you as to whom you trust for writing articles and mentioning the Shelburne Museum.

I note that the fire engine has been delivered to Day & Meyer and I will have it picked up.

Very swamped with work but hope to get at the eagles next week.

Affectionately yours,

Ellen Webb

(Mrs. J. Watson Webb)

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